

was one calculated to give annul to the most blase. The managers will all wake up tired this morning, unless we except Manager Kingsbury, for not a theater did a thintleful of business except the Co lumbia, where the popular prices induces a convoled business all week. The weather state of affairs, for the days and nights. were as coal and inductive to industrently teem as they could possibly have been There was simply nothing that the public

Under proper circumstances, "At Pincy Delice" eight tove some a good business. Placing But the Arademy, and "The Tarry town Widow" at the Nathanal was a freatful exhibition of indement on the part of the of public experiation will disturb the well-set approximation of when may be booked for on certain stages. The National Jun Tind in a committee, and his comedy is a play which yould sound at ard, whereas in the National it fulls wa below par. In the case of "Piney Kalpe the opposite is true. By Academy stand It is a slow, tedleds, suffilm' piece of besiness, without a real tridge, a real engine or a real sensation of any sort not even real specialty. Had it played at the National concerns weaks have made stric tower, but the best tax a would inveglably as corded it appreciation as a good, honest specimen of dumma acted well in nearly

It is a real pleasure to drift amiles dy and reducely over a sea of platitudes and tribeness and suddenly bump the bow of your cruiser on an island of balmy, fra-gram for clines. That is what we found the other afternoon "At Piney Bidge". It came unmateriationaly, heralded by an advance men with was so inordinately modest that the usual procedure of lading from the apost, dobbing down alde streets and around corners was reversed and we bottly went forth to neek the strange per When found he submitted grace fully to the discovery and only said that he had nothing to may, that his bruther's the was a brother to Mr. Higgins) play was a modest but becest effort to write a wholesome and moving play for the di version of the public. Be didn't even use all these polysyllables, but they expose the g of his drift sleet, and thoulane speed

The plot of the play reads something in-"Published Wilson," but the play is dissimilar. The only possible point of our this is a dominant tooth; in Mr. Higgins shama it is not nowie prominent than two or three other months. What is most pleas hig about "Piney Ridge" is the skilled technique of the number and his sentient purveying of sentiment which is neither sentimental nor roundlyn. The play build us from star to finish in a thorought surprising set of consequential and contin usus similions. Farm act is better than the one proceding, east grows rationally out of the next proceding, and each car leave us no further at the end of one aclong for songerning to happen that will slevelop the story and stimulate us. Mr Higgms' play is refined down to the point that each speech carries a value growns out of the one mext before it and neces wary to the one next succeeding it.

The puring was the best even on the

Academy stage in many seasons. Bod it been produced on the National or Latayets stages, where it belongs, the annesuperlativ could not be used, but it would stand con-purison well, und sustain itself, as goo acting, demanding no apologies. Ther is a young woman in the company wh wears polished gold, or diamond setting she smiles as turturingly distressing. N matter how tender the sentiment, or has delicate the exceedy or how absorbing the situation, the moment she parts ber fip the lights catch the settings, and the sparkle like mound-scents. She looks freak. If she wears diamonds she ough to take them out of her teeth, or pr them in her ears or in pawn. If it polished gold that plays havon with ever thing every time the hady opens her mouth then she ought to have it exidined, replaced with emulgam. Anything, any thing but the disturbing fillings there a present. They ruin the scenes. Truly the to which she is a contributive factor, only by her grinning, glittering present

But it is much pleasanter forever, to Mr Higgins and his play. Higgins reminds on of Sol Smith Russell. He is not so cando and ancilow in his portraiture, but he hus provided a character as beautifully tender, and more manly, dramatic an-consist at then most that Mr. Russell does Mr. Bigmins is at times hard, reglisticall hard; just as the Piney Ridgemountainswould have been; but it would be more agreeable to his ancience if he softened the primitiveness of Jack Rose a trife and flavored him with a littlemore quaint

It is to be hoped that prosperity will atten-Mr. Higgins, he deserves it for the bonesty of his effort and for the artistic and amu ing and moving value of his accomplishment We shall hope to see him in Washingto again in this same play, but at the National or Lafayerte, where he would meet his proper public, and heralded by an advance agent less retiring and modest than his gradlemanty and unobtrasive brother. Intuition does not bring people to the theater. These are aggressive days, days of presonal pulls, voluble promises, and extravagant advertising.

Raising our eyes beyond our own borinon we find the outside world full of interesting tuppenings. One fine actor is

Last week at the Washington theaters' wright is caught in almost certain plaging ism; a favorite comedian receives a black eye (figurative) from an old enemy (literal), and a hig war is mangurated between two clashing interests of the world theatric. Let us attend to the pleasuntest factor in this quartet of news.

Last Monday evening Oris Skinner pre sented a new romantic play in Chicago and the critical voice went up with on accord in a testimony of praise for the play, the presentation and the player. Mr. Signmer is so much of an artist in the broad acceptation of that abused wor ties his efforts always command the respect and admiration of the serious-minds and entimistic who delight in art unlinks elevating, moving, digestible, written wit scholarship andacted with dramatic geoing These, acquaintance with Mr. Skinner's and the Academy cash has a reputation to sustain, but very different cort of reputation to the distance has displayed there written and presenting his new plat Mr. Skinner's drama is comunitie.



OTIS SEINNER.

called "Prince Rudolph," and it is founder on Robert Louis Stevenson's novelette. Prince Osto." Packed into the smallest opass by Hesburn Johns, the story of Prince Rudolph" may be said to run as

follows

The prince by accident becomes aware that he'rs despised by his people, practically betrayed by his wife and in dialget of ioning his thrope in a revolution engineered by his prince in arcolution engineered by his prince manister. This he learns to a peasant's cottage, to which upon a bunting trip he has resorted. He returns bothy and hurriedity to the palace and finets his fears to be well founded. To uper the plans of the platting premier, which involved war with a friendly state; to sateh him also in the act of making, hypogenizative, a declaration of love to the princes, and to precipitate a criss by figst ling and wounding the false steward, have Prince Rudolph but two swift, gangerith nots. Knowing the story, we inderstand who we next find the prince in purson, but the audience, it is to be feared, bardly understands, the beginning of the last act. The fair is that the revolutionary stateman contrives by a shrewd use of the plinces' signature to send the prince and his chief arriver to send the prince and princes are free, but faithers. They come together in the Lamboure where we first found the prince and first out, she repentant, he forgiving, the understanding his nobling at has, he enderstanding his nobling at has, he enderstanding his nobling at has, he enderstanding his reference beard outside preclaining the victory of the prince's forces.

The dramatist has improved on the novel.

The dramatist has improved on the novel. The movelest made the prince very pliable clay, Mr. Skinner has made him a dreamer awaked, a man who bassuddenly found out the meaning of life, a forceful soul in a sluggish shell. "You can love Prince Rudolph-you must be charitable to refrain from despising Prince Otto, despite the marvelous glamour which Stevenson's ex-quisite style casts about every character he draws, every scene he describes. But there is no need to talk about the novel and our advice to the theater-goer is not to read it, at least not till he has seen the play. There is a wide abyss between the stage and the study."

Miss Mand Durblin, Frederick Mosele and Frank Sylvester are still with Mr. Skinner, who has an excellent reputation for his supporting company. Washington may not see Mr. Skinner som, for Chicago will support his newest success for many weeks to come and his prestige therefron in the West will probably keep him beyond the Alleghanies for many months. But memory of his Soldier of Fortune, his Remeo and his incomparable Humler will make his return welcome when he finally come

It is not generally known, by the way low narrowly Mr. Skinner escaped a long confinement in a Golham theater. At the time E. H. Sothern had a rupture with Bantel Frohman the fatter cast about for a histrion who could take the Sothern place in the Manbattan affections and deustice to "The Prisoner of Zenda." selected Otis Skinner and made a flattering offer, which that actor could not well refuse. Mr. Eothern heard of this, so the story goes, and, realizing how quickly Mr. Skinner would dethrone him, was on his knees in an instant, an humble peni-tent, begging Mr. Fromoan to take him back, with the result we all know.

The Dramatic Mirror, in reviewing a recent New York farce production, quotes from the house program as follows: "A Bachelor's Honeymoon, afarcs in three acts, by John Stapleton," The Mirror outlines the plot briefly in this fashion: "The story "Frenchy." of the farce is perhaps not quite se tennous as that of many productions of a similar character. The bachelor is not a bachelor crowned with an assured success; a play at all, but a widower, who has just become | Gramatization of Chester Bailey Fetnald's

the husband of an actress. This widower portrayed by M. A. Kennedy, lives with his maiden sister, Minerva, played by Isabel Waldron, and his three daughters, on the money of his deceased father. It is provided by his father's will that his income shall cease if he marries again without the consent of his sister, and the complications of the play arise out of the efforts that are made to win over Minerva's approval of the young actress-wife, represented by Berenice

Mr. Joseph Hart finds in this revelation Justifiable occasion to feel aggrieved at the discovery of a man so wicked as to commit a theft at all, and so particularly wicked as to make him (Mr. Hart) the victim thereof. It is palpably apparent that his "Boneymoon" piece, "by John Stapleton," is a plagiarism pure and simple on "The Gay Old Boy," in which Mr. Hart starred for two years, and which he claims he wrote, though he never asserted his claims on advertising or program.

But back of Mr Stapleton and Mr. Hart here is "a German source," a peculiar con venience which is behind so many American efforts. Mr. Hart does not deny that be wes much to the German, Mr. Stapleton ias not yet spoken, except by the pro gram in claiming authorship, absolute and inqualified. But Mr. Hart claims that Mr. Stapleton must have cribbed from his Gay Old Boy," for, whileone finds in "The Backetor's Honeymoon," just as "The Gay Old Boy," an actress, a will and an ar-rangement of characters quite identical, nese are not in the original, and Mr. Hart believes it is a little more than a coinciience that Mr. Stapleton should have them in his farce. To all this there is one more point to e arbied. The Obicago Evening Post

irnishes the following paragraph: Mr. Stapleton tried "A Bachelor's Honey moon" on the road long before he took it to New York "for a metropolitan bearing." When he was barnstorming in the West with a repetitory company "A Bachelor's Honeymoon" was often the bill uncerties name of "The Governess."

The question inturally stiding is, Simpleton's liters and structure in "A Recheber's Honeymoon" were recognised out West, "long ago," in a piny of his called "The Governess," how did his Har: Impoen to get them into "A Gay Md Boy only two years ago?

The question seems involved. It is eally of little consequence, for Hart-sleee is worn out, and Stapleton's is a conforture, but it is well to show up a empts at pingiarism, and it is pleasur o find renewed instances of the Gothar ricks' canacity for gullibility. Thes sen, "whose range of dramatic vision eldom extends beyond the Battery of fariers," received the Stapleton play a revelation of originality, and fell bear signly into the trap set for them-

New York criticism fornishes us (the rest of the country) another assurance of our own good taste and right standard By careful scruting of the Yellow Kid lady journals, wading through columns of superficial shigh about a "Foreign poyelty" whose chief claim to fame is that she wears her mair over her ears, and priciting ourselves on twaddle over the cturn of leg-twisting, lingeric-displaying English Galety girls, we discover that the lignified and amusing comedian, Sol Smith Ressell, whose types and methods are agreeable to the taste of everywhere but sotham, appeared on the island the other night, and succeeded in storing nothing more numeridable (by New York critica) than produce a clean and wholesome co y a company of fine actors, and again slisplay nimself an artist of original simple and tender bunor. This goes for nothing n New York.

Mr. Russell is positively aggrieved. But he should be used to it by this time. New York has given him unjust and undignificedly consideration before. Nevertheles belief it has held so long, a belief thin has made Mr. Russell rich and able to go into New York and receive the treatment re has, that he is the personification of s healthy and delightful type of humor, Which is relishable to all rational taste and digestible of all right appetites.

Let Mr. Russell join those beyond New York in their emphasized sense of self esteem felt in the fact that their Judgment of him does not accord With others' whose standards are attained only by naise ball erformers and faddish foreigners in their appeal to deprayed sensuality.

What appears to have been about the est access among the players in the ecent spectacular production of "Nature" it the Academy of Music in New York was seconded in favor of Miss Merri Osborn. the played a qualut little German girl new to the stage. From this impersonation the customary elements of large wooden above, massive brands of motosses-most hair and blood-curdling yodels were agree ably absent. Miss Osborn's lassic from Fatherland was powned as richly as any other damsel who ever twinkled in the tameur of extra vagauza.



In this bit of original characterization in scored her third successive hit in New

York, the two previous ones having been her Miss Muffett, in "Jack and the Beanstalk," at the Casino, and her "fly" little maiden of "Gayest Manhattan," at Koster & Blat's Immediately after the Academy productio Rich & Barris en-gaged her for "T" rood Mr. Best." and on Saturday even g. September 11, she retired from the cast of "Nature" to join their company. In addition to her capacity as an actress of pert soubrette roles, Mos Osborn is credited with con-spicuous gifts as an interpreter of "coon" songs and those other slightly risque works which may perhaps be best described as

Lost Monday night at Oscar Hammer stein's Olympia Theater was produced a

Chinese story, "The Cat and the Cherub."
And thereby hangs a tale.

Last spting in San Francisco was produced a piny called 'grise First Born," by Francis Powers. It was a play of Chinese life, with noother characters than Chinese. Its originality created a sensation. Charles Fromman bought it at once for New York.

Meantings, as noted above, Hammerstein seeks to take the wind out of Fromman's sails by producing another Chinese play.

He has a perfect right to. But he stepped on Charles Fromman's toe, which is a hig toe and has victous recalcitrant vigor. Last Wednesday the police of New York began a crusade of the music balls which threatens to close them all. Hammerstein was attested charged with giving theatical performances white his and all must uli licenses under which liquors are sold estrict the entertainment to 'evocal and instrumental concerts only." It seems at present as if every music ball in New York might be closed if even a dance, an aerofallet arm of the most simple sketch dialogue is given. Primarily, Charles Frohman's desire for

revenge against Hammerstein on account of the Chinese play is the cause of the nove sit there is another and a more commendable reason: It is that the music hall is entrenching on the theater in its form of entertainment. It is notable that some im-portant actors find appreciation and renuneration in giving one act plays in the nusic halfs. The legitimate and respectable heaters are suffering in their combat with rama and liquor united-

Mr. Frohman being keenly diplomatic cuts this view on his movements:

I am not fighting music units; but I am trying to obtain for theaters the privileges which music halls only, while the law is strictly enforced against theaters. If a man at a theater now wants to drink a glass of wine between the acts of a play, he has to turn up his coat collar and run across the street to the nearest shoon. If a lady wants a cup of coffee or a glass of wine, she can't have it. Notacount to the heater access. a cup of coffee or a glass of wine, she can't have it, according to the theater access. When I want to fit up in one of my theaters a respectable smoking and refreshment room, where a man can smoke and drink in comfort, or where a lady can have a cop of tea or coffee or a glass of wine. I am nest with this law, which is strictly enforced against theaters, while the maste halls have fail swing, though they have no right to sell beer or give plays or any kind of a theatrical performance. Why should theaters be discriminated against? I wish to cater to the best part of the public. I would not expect to make a cent of profit out of the smoking-room or cate, which I would attach to any of my theaters. I would simply have my patrons comfort in view. But when I want to do what the music halls are doing I am held down to the strict letter of the law. Now, I say this law should be equally constructed for all.

Yet it would break his heart if the law sakets took him at his word and gave son in the world to assume that be

Joy streamed on her young face, the joy of a mind vivid and tiged. By the manner in which her look and her smile were assembled, ruytungs united as in returning and constone fixing all the same divined in her the dancer. Her face was animated held, was indignant, caressed, threatened writated, agored, with marvelous exactages. narvelous exactgess.

This is not a quotation from one of Mix aura Jean Lilabey's masterpieces, says ne Mirror, nor is it a symptomic exhibit from the shades of Bhomingdale. It is only a specimen culleft from the reporters' putished accounts of Mile, de Merode's first chearan in this cay.

New Play Bills.

ational. Mr. Robson will present "The fucidins' Monday, Theoday and Satur lay nights and the Wednesday matines Wednesday and Thursday nights will be levoted to Shakespeare's humorial coined; 'The Comedy of Errors," Mr. Rubson ay peating as the Dromio of Syracuse. It no characterization to which Mr. Robion as lent his art has be found more to his iking and been more heartily indorsed by the public than this comedy creation of the immortal band. Mr. Wooderson, who ons been with Mr. Robson for the last seven years plays the part of the Drome of Ephwers. Friday night and Saturday nutines will be devoted to "The Henrietta." Mr. Robson will again be seen as Bertle, the Lamb, the exemplification of be anglo-maniac, a character which ha een the most successful, with perhapthe exception of Joe Jefferson's Rio Van the American stage. Each play presente with elaborate scenery. Mr. Robson's cast this season has been selected with mor han usual care, and embraces such well known names as Mrs. Robson, Gertrud Perry, Thomas Wise, John Wooderson fames O'Keefe, Ernest Lamson and John Webster, jr., and others.

De Koven and Smilla's "Fenning Maser" is this week's offering at the Columbia Theater, where the success of the Castle Square Opera Company is now fully essured. The company's presentaing opera will be in a style of richness and beauty rare even for the notably fine renderings they give, and the business will no deabs be on a par with the attraction. The opera contains many beautiful numbers, and all will be sung as only his company can render them, while the beir share with the ensembles, finales and choruses. The following is the cast.
Francesca. Torquato's daughter, brought up as a boy. Miss Grace Golden, Torquato encing master of the Milanese Court. Mr Arthur Liebles Pasquino, private astrologe, to the duke, Mr. Raymond Hitchcock Galcazzo Vinconte, Duke of Milan Mr. Arthur Wooley; Count Guido Malespina Mr. Joseph Sheeban; Fillippa, the duke's word, Miss Carin Englander; Marchesa, Miss Bessie Fairbairn, Theresa, daughter of a Milanese money lender, Miss Gertrade Quinfan, Pietro, an Inniceper, Miss Ger-trade Batledge, and Fortunio, a rightful beir to the ducal throne, Mr. William G.

This week Donnelly and Girard will be the attraction at the Lafayette, with a company of farty people, a car load of special scenery and magnificent costumes and electrical effects. They appear here for the first time in the spectacular oper cita, "Toe Geezer," produced by Joseph W. Herbert, with Mr. Donnelly as Li Hung Chang and Mr. Girard as Two-Hi. The play pictures Li liung Chang's departur China for this country, his arrive in New York, his reception in Changtown by his countrymen, his study of American customs, his departure for home, his ar rival bome, and his reception by the Emperor and court attaches, the relation of his experience here and his general undo ing. The piece abounds in funny situations, witty sayings, pretty songs and new and catchy music, and should prove the hit of Donnelly and Girard's experience.

Miss Blair will play at the Academy this week Eugenie Blair has pernaps proced the "weep and you weep alone" idea to be a fallacy, judging from the dze of the audiences who witness her performances of "Camille," "East Lynne, "Jane Eyre," "Mercy Metrick," etc. Certainly in producing genuine tears and in the pertrayal of sorrow, Eugenie Blair can easily claim first place in the ranks of enotional stars. Mbs Blair's instincts are true and unerring, her conceptions are satisfying and owners. Eugenie Blair's methods are the best, because they are the simplest. She is understood by everyone as she combodies the best qualities of weananhood. The first half of this week Miss Blair will be seen as Camille and the last half as Claire in "The Ironna

Continued on Page 15.

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